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Mr. Peaks suffered by the recent inclement weather during a trip to Boston, and is yet unable to follow out the excellent commencement of duty here.

Mr. Wylie's earlier performances were unfavorably affected by recent bereavement, and it was not until Tonio's role gave him a chance that he found opportunity to prove himself a good tenor for light opera.

The "Bohemian Girl" seems to retain a perennial attraction. That opera brings out all the attractive features of this company in taking style. Its performance this week appeared to renew all its old charm and immense popularity. The company will perform every night next week, and then visit Philadelphia.

LAST CONCERT OF THE BATEMAN CONCERT TROUPE.

Steinway Hall was nearly filled on Wednesday evening with eager listeners to Parepa and her associates in this extensive concert enterprise.

Mme. Parepa appeared, in performing Rossini's cavatina, "Bel Raggio," somewhat fatigued by recent severe experience of American winter travel, and her voice exhibited less fluency in vocalization and roundness in certain passages, which eminently require smooth full tone and readiness, than usual. She made a great point in that, by wonderful sustenance of a high note, and overcame all embarassments to free command of her vocal resources, like a well-skilled vocalist.

In the duet with Brignoli—Arditi's "Night in Venice"—she experienced less difficulty of execution, and was compelled by persistent applause to repeat a very satisfactory performance. Arditi's waltz—"L'Estasi"—evoked, in her brilliant execution of it, unusual demonstrations of delight, as she was thrice recalled, and constrained to give that excited public two other songs to allay their almost frantic transports.

Signor Brignoli, who was in fine voice, sang his pet songs from "Martha" and "I Lombardi," which were heartily enjoyed, and he was induced to honor one encore in gracious assent to general desire for more.

Signori Ferranti and Fortuna sang in their accustomed style; Carl Rosa got an encore for Leonard's "Souvenir de Haydn," although his performance fell short of some former exhibitions of his ability to master the violin, and Mr. S. B. Mills received a like compliment for Liszt's celebrated arrangement, albeit that he, in fact, made far less brilliant and effective display of pianism than formerly.

Miss Maria Brainard's Annual Concert.—The Annual Concert of this sterling and talented artist will take place on the 19th of February. We shall announce the particulars in a future number.

TWENTY-FIRST SUNDAY CONCERT AT STEINWAY HALL.

For an unpropitious evening, the audience on this occasion was remarkably large, the attraction of Master Coker's soprano overcoming elemental obstructions with his very numerous admirers. He sang "With Verdure Clad," shared with Signor Strini a duet by Verdi, and repeated, by request, Guglielmo's "The Lover and the Bird." He was not in like admirable voice as on his last preceding appearance in Steinway Hall, and injudiciously allowed persistent applause to force repeats from his strained voice, so that his tone and intonation were sometimes faulty. Such a voice as he possesses must be used with great care, it being too delicate to bear forcing in hard work.

Signor Strini is far more entertaining in buffo duet than in music which requires style and nice artistic execution. Neither his "Pro Peccatis" his own solo, or his share in duet with Coker were favorably appreciated for that reason.

The orchestra found Beethoven's 8th Symphony allegretto generally acceptable even to encoring. The selections from "Don Giovanni," and overture to "Midsummer Night's Dream" were also well received.

Three Gems of Art.—We saw in Mr. Hawthorne's studio three pictures, small pictures, which pleased us so much that we involuntarily felt for our cheque book, and found with regret that we had left it in our editorial sanctum, we suppose. The first is a still-life group, dead barn-door cock and pigeons, by F. Clouet. The grouping is admirable and the effect striking and artistic in the extreme. The handling is masterly; every feather, in its kind, is a study, and the down under the wings could be separated by a breath. The leathery comb and the leather-scaled claws, are positively life-like. All the details, the wooden slab and the skin which covers it, on which the pigeons rest, have a texture which is nothing short of reality. It is a work of art which, simple and common place in subject, from its masterly treatment and fine feeling, towers far above works of its *genre*. As we contemplated with increasing admiration, we felt more like coveting our neighbor's goods than becomes a good Christian.

The second is a little bit of a beauty about the size of our hand (not so small as yours, divine Carlotta!) whose worth is not to be measured by inches. It is by Eugene Verboeckhoven, and the subject is simply a sheep and a lamb, with a delicious bit of landscape laid in by a master hand. The full-coated sheep and the scrubby lamb are delineated with that skilled accuracy which denotes the close observer of nature, and through all the skillful manipulation, both sentiment and character have been preserved. It is a harmonious and a precious little bit of art.

The third is an interior by Delechaux, and the subject is "The Breakfast." A lady of fashion is taking her mid-day breakfast, attended by her buxom serving maid, who is pouring out her chocolate. The subject is not very elevated, but its commonplace is redeemed by its treatment. The contrast of the overworked woman of fashion, languid through late hours, and the sprightly serving woman, who has evidently enjoyed her beauty sleep, is faithfully and broadly marked. The details are laboriously and minutely carried out, without the appearance of labor. The textile fabrics are what they are, so faithful to fact, indeed, that the picture might be termed a *fac simile* painting, were it not that sentiment and expression elevate it above the merely mechanical. Its manipulation while being elaborately minute, has still the freedom, ease and grace of a master hand.

Mr. Hawthorne has had many offers for these gems of art, but he views them with an artist's eye, and estimates them at their real worth.

A Successful Bit of Color.—We have seen a veritable and positive blue dress successfully and effectively painted. The fact may be doubted, but it is nevertheless a fact. Mr. Hawthorne, who has his studio on the corner of 12th street and Broadway, has made the doubtful experiment in the portrait of a very beautiful lady which he has now on his easel. The management of this mass of positive color required the most careful and skillful handling, to ensure the dominance of humanity over pigments, and this has been achieved by Mr. Hawthorne's clever treatment. He has managed so to break up the mass, without destroying the natural grace of the lines, as to blend it with the flesh tints in perfect harmony, and to give that due prominence to the beautiful features which a portrait demands. Mr. Hawthorne has turned a doubtful experiment into a positive success.

Private Galleries of Art.—It is our intention to review the many private Galleries of Art which adorn our city, and may extend the scope of our observation to other cities. Our wealthy Art patrons are not too numerous, but some have shown a taste and liberality worthy of recognition. Our first review will be of the collection of paintings of Mr. Wm. Aspinwall.

Complimentary Concert to Mr. W. J. Hill.—A grand complimentary Concert will be given to Mr. W. J. Hill, at Steinway Hall, on Saturday, Feb. 2d, on which occasion the following admirable talent will assist: Miss Beebe, Miss Nettie Sterling, Signor Centemeri and Mr. James M. Wehli. Such attraction should be sufficient to fill any hall. Mr. Hill has a beautiful tenor voice, and is in all respects a rising artist.